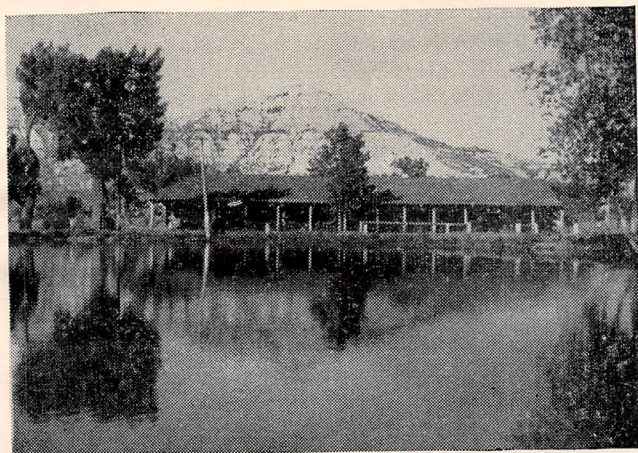


Blezingėlė. Our director is Mrs. A. Lelėjavis. She studies Odontology and she is a very energetic organizer and teacher. We hope someday to be able to send pictures for publication in VILTIS. Until recently we did all our dancing to piano accompaniment, now we have a small accordion and hope that because of it our rehearsals and appearances will be enhanced. Because it is now toward the end of the school term, our rehearsals are suffering a bit due to exams.

I remain, Sincerely
Vytautas Jankevičius,
Paris, France.

The Swimmin' Hole



This is the Swimmin' Hole on a large dude ranch in North Dakota near the historic town of Medora, where the Farmers Union Juniors hold annual camps. Behind the lodge can be seen the picturesque buttes of the badlands.

Picture by Neil Peters

The following is the schedule for the Farmers Union Juniors Camps:

Medora Dude Ranch	June 9—13
Jamestown	June 24—28
Jamestown	June 29—July 3
Medora Dude Ranch	July 14—18

V. F. Beliajus was engaged to be the recreational director for all of the above camps. However, because during June 7—14 he will be in Toronto, Canada, he will miss out on the first camp, but will be there in time for the "Mothers' Camp" which will begin on June 15th and to last until the 21st. From that date on he will be present at all other camps.

Hope VILTIS Hope

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THE FRIENDLY PAPER FOR FRIENDS

James Reston, diplomatic correspondent of the New York Times, speaking in Cincinnati:

"The real conflict in the world today is not between 'right and 'left,' but between those who believe in civil liberties and those who do not."

— Common Council —

Fussy Diner: "Waiter, I want some oysters, but they mustn't be too large or too small, too old or too tough, and they mustn't be salty. I want them cold and I want them at once."

Waiter: "Yes, sir. With or without pearls?"

OUR YOUNG 'UNS



STEVIE, aged 1½ and ROBERTA URBANEK, aged 3, beautiful children of Mr. and Mrs. Robert Urbanek of Fairhope, Alabama. Mrs. Urbanek is the former Margaret Faith Laraway. Grandma Mrs. Emilie Laraway thinks that they are the brightest and finest children and they sure enough look it.

GIFTS FOR THE NEEDY

\$5.00 was received from Mr. and Mrs. Robert Cowan. This \$5.00 bill and \$5.00 previously sent by Mr. Stanislavaitis of Wilkes-Barre, Pa. were used to buy a CARE food package and sent to Prof. A. Vasiliauskas in Nuerlingen, Germany.

CHICAGO DAILY TIMES CARRIES ARTICLES ON LITHUANIANS

Starting with May 11th, daily articles on the Lithuanians appeared in the Chicago Daily Times under the caption "Life In Our Town" and written by Keith Wheeler. It deals with every phase of Lithuanian life in Chicago and all are very complimentary.

Says Mr. Wheeler (Excerpts):

"It has been mentioned that Lithuanian Americans are world's Champion joiners, club members of singular virtuosity."

"They are a proud people and seem clannish, but their clannishness is peculiarly American. They like it here. Even the language in the second and third generation becomes a cultural accomplishment rather than a tool for daily use.

"The American pattern has become their pattern, but with it they blend a nostalgic liking for old customs, for shared traditions and robust tastes. A Lithuanian, for example, may undergo several ardent interests during his experimental youth, but when he gets around to marrying he is likely to lead a Lithuanian girl to the altar. "Lithuanians are born with music in their throats and dancing feet.

"Wayfarers from a curious anthropological oddity—an island of blood, stalwart Indo-Europeans in the Slavic ocean of Eastern Europe—the Lithuanians preserve a strange and musical tongue. With great pride they describe it at the oldest living language and point out its intimate similarities with Sanskrit, Latin and ancient Greek."

LABYRINTHINE MUSINGS ON THE DANCE

The lecture delivered by Anthony Tudor at University of Chicago's Mandel Hall on April 20 was an impromptu but spirited series of comments on ballet. Mr. Tudor assumes that the key in which a piece of music is written has emotional value, a common fallacy that has received much attention and belief, but no real verification; he claims, and truly, that ballet is not yet self-sufficient as a major art; he would take speaking lines out of ballets; he feels that the choreographer has become a stage manager, that preparation of new ballets is too precipitate to be good, that in modern ballet the classical basis should be added to rather than relinquished, that the same ballets should be danced by several companies, that ballets should be created with the costumes in mind so that individual steps would be enhanced by them, and finally that choreographers don't know what they are driving at.

The comment that ballet doesn't know where it is going brings to mind Alice's White Knight who mounted his horse and rode off in all directions. Ballet at present is doing just that. BALLET THEATRE'S SWAN LAKE is close to the classical tradition—but almost everybody noticed this year that all the productions of this company were dull and the dancing seemed cramped; that the dancers did not enjoy doing their numbers was evident; there may have been very good reasons for this, but the audience was given no explanation. FACSIMILE was something of a disappointment, particularly to those who had heard Bernstein's description of the ballet. The bits of dancing that this ballet contains are well executed, but Nora Kaye has adopted a device which—withdrawing her attention from her dance, gazing off stage with a far-away forlorn stare, and then abruptly returning to her dance—, very effective the first few times it is used, soon becomes stereotyped and ineffective. The climax of the story is not as it was described by Bernstein; instead of the shout of "Stop!" Miss Kaye sobs protractedly. A press critic's comment that the frustration is more evident in the audience than in the stage characters is apt. PILLAR OF FIRE—a title that is rabid exaggeration—again over-uses Nora Kaye's device—in FACSIMILE, it represents boredom; in this ballet, it represents disappointment in love—; fortunately program notes are provided or again the audience would have no idea of what is supposed to be going on. (According to the libretto: "Hagar in distraction gives herself to one she does not love." But the act is consummated in record time, less than 15 seconds!) GALA PERFORMANCE had bits of humor in it, but not as much as one might expect and enjoy; perhaps Weidman could make more of this ballet than did Tudor.

One of the obvious trends in ballet is its use in musical shows as an integral part of the performance that carries the story along. OKLAHOMA is a perfect example of this, and well done. BEGGAR'S HOLIDAY, a musical without a tune in it and pretty bawdy for the less sophisticated (Lullaby for Junior mentions the baby being put to sleep in a "crib-house crib"), employs ballet—choreography by Valerie Bettis—, but like the rest of the show it is saturated with that sort of sophistication that seems to please New York, but that seems pointless and insolubly enigmatic to the rest of the country which apparently has not yet reached the same stage of civilization and, it is hoped, never will.

The recent Goodman Theatre production of YERMA, a drama by Federico Garcia Lorca—a mystifying play that leaves you searching for some allegorical meaning, for you hesitate to accept the story at face value—em-

plays ballet as the first scene of each of the three acts, choreography by Frances Allis. The gestures, the groupings, the abrupt grotesqueries, the angular attitudes, all reek of symbolism, but, except as a means of obscuring what plot there is—the spoken lines are poetic, brazenly anatomical, and verge closely on the surrealistic—, the dances do not carry the story along, nor do they show any apparent connection with it.

Perhaps the best amalgamation of ballet within a play is DARK OF THE MOON. Although the dancers had lines to speak, their vocal contributions never interfered with the dance, nor did they in any way duplicate the story action of the pantomime.

It becomes increasingly evident that ballet is getting around; it contributes its bit either as spectacle as in the classical ballet number in Shakespeare's MIDSUMMER NIGHT'S DREAM, or as an integral part of the play's action as in DARK OF THE MOON or OKLAHOMA. Ballet may be said to be acquiring experience, a sort of liberal education; it will be modified and expanded, for such is the effect of liberal education on any receptive tyro, or should be; perhaps from the buffetings and encouragements it gets in its various peregrinations, it will take on a new form. At present, ballet is exploiting many apparently blind alleys, but from these reconnaissances, a step forward into the next stage of ballet will come, bringing ballet just a little closer to the time when it will be a self-sufficient art, when choreographers will again know what they are driving at.

B-L.

THE PHILOSOPHY OF THE DANCE

By Burton Lawrence

VI. SYMPHONIC BALLET.

This article is intended as a protest, but not it is hoped entirely destructive, against the trend in ballet of using classical sonatas, symphonies and concertos for a background against which the dancing is performed. The writer has no objection to the use of such literature for ballet, but he strongly opposes the obvious misuse and even abuse of it.

For example: Rimsky-Korsakoff's SCHEHERAZADE was written as a symphony; colorful titles were given to the movements, but not to indicate that the music made any attempt to tell the story indicated by the titles. Very shortly after the symphony's first performance, the composer eliminated the titles of the separate sections. Twenty-two years later the symphony was used as a ballet, an act which was condemned strongly by those in a position to recognize the misuse made of the music. As performed at the present time, there is no relation of the choreography to the music, and the use of the entire first movement as a prelude is silly and irritating.

The Chopin PIANO CONCERTO is used as ballet music, apparently with no relation of the music to the dancing. There are bits of the musical score when the instrumentation, movement, harmony and rhythm are simultaneously diminished; the choreographer at these points has the whole corps of dancers doing jetés and sautés with a maximum of movement on the stage. At other times when the music has reached minor climaxes, the dancers are standing still, and all movement is confined to simple and meaningless gestures of the dancers' fingers! Similar gaucheries are found in the Beethoven Symphonies and Bach Fugues.

SCHEHERAZADE is an attractive temptation to be used as ballet, and better results would be evident if some real care were taken to correlate the choreography with the music. But some suggestions for ballet interpretation are here pointed at the more classical musical forms.